

WHAT'S DOING IN THE WORLD OF

The Standard's Accurate and Timely Review of Interesting Things in the Theatrical and Amusement World, With Special Attention to Local Attractions.

What's Doing Next Week at the Playhouses

At The Ogden—

Tonight—Harold Lockwood in "The Lure of the Mask," a new Keystone and Pathe News.

Sunday and Monday—Florence La-Badie and Thanhouser stars in "God's Witness," powerful Mutual pasterpicture and Keystone comedy.

Tuesday and Wednesday—That royal actress, Betty Nansen, in Fox lavishly produced Tolstol's novel "Anna Karenina." Also a Keystone and Pathe News.

Thursday, Friday and Saturday—John Emerson in "The Failure," a superb Mutual masterpicture; also the greatest two-part Keystone master-comedy, every made, "The Cannon Ball."

Coming—Hansen's "Ghosts."

At The Orpheum—

AT THE ORPHEUM THIS WEEK Sunday and Monday.

Tuesday and Wednesday Matinee and Night

"THE ETERNAL CITY" 8-reel motion picture.

Thursday, Friday and Sunday

"THE LITTLE REBEL" 8-reel motion picture.

Saturday, June 19th

ITALIAN GRAND OPERA COMPANY

75 Artists—Large Orchestra.

At The Lyceum—

Sunday and Monday

"THE CRY OF THE BLOOD," Tuesday and Wednesday

"THREE WEEKS" Five reels.

Thursday and Friday

"THE BLACK BOX" A comedy with each change.

What's Doing.

At The Oracle—

Tonight, "You Can't Always Tell."

Sunday and Monday, two two-reelers, "Treachery," a society drama, and

"The Trail of the Upper Yukon."

Tuesday and Wednesday, Robert

Leonard and Ella Hall in "Shattered Memories," a civil war drama.

Thursday and Friday, "The Valley of

Silent Men" and "A Modern Enoch Arden."

IT PAYS TO BE DECENT

The order has gone forth that the vaudeville theaters known as the Keith houses will not permit the appearance of persons whose notoriety came from criminal prosecutions, nor litigants in sensational scandals.

This distinct and clear definition of their policy will do more to win the respect of the playing public than anything else that could have been

said or done. It was an announcement, at once timely and courageous.

The Keith houses represent the best quality of vaudeville entertainment in the United States. They were founded on cleanliness and wholesome amusement. Their founder has passed away, but his spirit survives, and all honor is due to the men now at the head of the great circuit for their outspoken opposition to noisome amusements.

The decision followed the announcement that a woman, who has recently

was about to make her debut in vaudeville.

A section of the public is always ready to spend its money to gratify a morbid curiosity. A man or woman passing through a sensational murder or divorce trial is an object of such curiosity, and the manager who so far disregards his own interest as to exclude such heroes and heroines from his stage is, in these days of questionable money-making shifts, a rare bird. It takes moral courage. In the slang of the day, it is like giving away money.

But the lofty attitude taken in defense of decency will pay in the end. The Keith houses have simply vindicated the faith and confidence of their patrons. Women and children will not have to blush to attend their performances. They will be assured that they will not be insulted and will not have their finer feelings outraged. It pays to be decent.

MELBA RAISES THOUSANDS FOR BELGIUM

The Melbourne, Australia, Argus of April 28 devotes a column and a half to an account of the remarkable concert Madame Melba gave in the Royal Hall of Melbourne the night before in aid of Belgium relief. The total receipts of this concert was \$30,500. Half of this represented box office receipts and the other half came from the auction sale of flags of the different allied countries. Madame Melba, who is to arrive in America the end of August for an extended concert tour under the direction of C. A. Ellis of Boston, has been devoting most of her time the past winter to arranging relief concerts in Australia in each of which she took the most important part. Altogether these concerts have brought to the Red Cross and other worthy objects nearly one hundred thousand dollars and the

great singer is more the idol of Australia than ever before.

At the concert in Melbourne after being cleared of a charge of murder the program was over Madame Melba herself auctioned off the various flags. According to the Argus a Russian naval ensign went for 25 guineas (\$125). The next flag sold was that of Poland and just before selling it Madame Melba read a telegram she had just received from Paderewski asking for help for his countrymen. This flag sold for \$1,000. Two Australian flags brought the comparatively small sums of \$300 and \$200. One Union Jack brought \$250 and another \$150.

"Then," according to the Argus, "Madame Melba unfurled and waved a Belgian flag. 'This flag,' she said, 'I hold in deepest reverence. The whole world knows from what it saved us. It is to be hung in this Town Hall as a memento. On a tablet beside it will be written the names of those who bid 100 pounds. To each a replica will be given and I hope that his majesty, the king of the Belgians, will sign it.' The flag went for 2,100 pounds, or \$10,500."

NEW PICTURE THEATER

The Orpheum Theater, Portland, Ore., has changed from vaudeville to pictures. The house seats 2,200.

A picture theater to cost \$40,000, and to seat 1,000 persons, is to be erected on the east side of Sixth Street, between Pine and Olive Streets, St. Louis, by the St. Louis Amusement Company, of which Alfred H. Murphy is president and George E. Lawler is secretary and treasurer. The Bridge Theater, at Edmonston Avenue and Pulaski Street, is Baltimore's latest. The Bridge has a seating capacity of seven hundred.

The Hennepin Holding Company is to build a \$30,000 picture house at 622 Hennepin Avenue, Minneapolis, Minn.

The Empress Theater, one of Detroit's largest, has changed from features to a varied program of short pictures.

King's Theater, St. Louis, for years one of the best paying houses in that city, and one of the most elaborate, has been sold to satisfy a deed of trust. The property is valued at \$75,000.

The Grand Opera House, Pittsburgh, has entered upon its first summer season of photoplays. Messrs. Davis and Harris are running a selected feature program.

GOSSIP

Arrangements are now being made at the Western Lubin studio at Los Angeles, Cal., to put on a series of military and naval dramas in which all the forces of the United States Government, including land forces, battleships, cruisers, destroyers, submarines, aviation corps, and every other branch of Uncle Sam's defenses will be utilized.

The Life Photo Company has undergone a reorganization. Edward Roskam and Leonard Abrahams have resigned. Bernard Loewenthal is now president and treasurer and Jesse Goldberg, secretary and general manager.

The Metropolis Film Manufacturing Company is another new one. Offices are at Sixty-eighth Street and Fort Hamilton Parkway, Brooklyn. One comedy a week is the plan, a series presenting "Miss Minerva Courtenay" in her impersonation of Charles Chaplin, being under way.

The Grand Opera House, of Washington, Ind., reports that all its house records were broken with the showing of the new "Exploits of Elaine" on May 17. The paid attendance for the evening was \$1,451.

Ben Lewis, house manager of the Old Mill Theater, Dallas, Texas, conceived a novel idea for the advertising of "Betty in Search of a Thrill," the Bosworth production, presenting Elsie Janis. It is in the form of a revolving globe of the world, with a tiny automobile at the summit. There is a little doll in the car and below is a card reading "Betty in Search of a Thrill." E. H. Hulsey is general manager of the Old Mill and Herschel Stuart publicity manager.

The Intermountain States Exhibitors' League has been organized in Salt Lake City. H. A. Stimmis, of the American Theatre, that city, is president. Clifton Pierce, of the Star, Springfield, Utah, first vice-president. C. M. Stringham, of the Mantel, Mantel, second vice-president. H. J. Carrigan, of the Empire Theater, Salt Lake, secretary; and A. L. Stallings, of the Princess, Provo, Utah, treasurer. Fifty exhibitors were in attendance at the first meeting.

The Philadelphia branch of the Catholic Theater Movement, which recently prepared a "White List of Plays," is now promising a "White List of Motion Picture Theaters." It is likely that the movement will spread, replacing a censorship of pictures, which the society admits is not practicable.

The Adelphi Theater, Broadway at Eighty-ninth Street, New York city, reports that it broke all box-office records at this house with Lubin's production of "The College Widow" last week.

Nazimova is offered \$30,000 cash to do two motion pictures in Los Angeles.

Reina Davis has left vaudeville for the movies, and is being featured in George W. Lederer's production of "Sunday." Miss Davis screens beautifully, and is sure to become a great favorite with the film fans. Between pictures she will play Keith vaudeville dates.

Madame Schuman-Heineck's salary is staggering; but, all the same, she will be a Palace star during the Summer.

In reply to Kitty Gordon's hurry-up call for a good war sketch in which she could sing without forcing the issue, no less than two hundred manu-

scripts were received in four days. Charles Feliky, of the Orpheum staff, is reading the playlets carefully in the hopes of finding another "War Brides" among them.

E. F. Albee's stand against the booking of notorious men and women in vaudeville has won him unanimous praise from the editorial writers.

When Emma Calve sang "The Star-Spangled Banner" at the Palace on Decoration Day, she aroused her audience to a tremendous pitch of enthusiasm.

The Fashion Show continues to be the biggest hit among the new acts of the season. The girls are playing at Grand Rapids this week; next week they will spend in travel in route to the Exposition. They will remain on the Coast one month, returning to the Atlantic Seaboard for a tour of the summer resort theaters. May Tully has already begun preparations for the Fall Fashion Show, which will profit by her experience in the Spring display.

The Keith houses are starting a new crusade against bad language on the stage. "Sucker" is now on the condemned list and, at the request of the clergy, the name of God will not be used in any act whatever. "Damn," "hell" and the like are strictly barred.

The tour which the French players from the Cofedie Francaise, Paris, were to have made to San Francisco is off because the guarantee for forty performances would hardly meet the traveling expense and salaries.

One of the charming spectacles of "The Passing Show of 1915" at the Winter Garden is the duel of the dancers. It is not so classified on the program but the fact that Marilyn Miller, the American product, and Maria Baldini, the Russian, are pitted against each other in artistic, albeit acrobatic, rivalry is apparent.

Usually a premiere danseuse has the stage to herself. In the Winter Garden bill Mlle. Baldini, the product of the Moscow Imperial school, trained to the last nerve in her obedient body, flits back and forth, passing and repassing in her movements, the "Hidlike" Marilyn Miller, trained, too, but a more spontaneous product of this country's stage. Theodore Kosloff, the stage director, and husband of Mlle. Baldini, arranged the dance, and is the figure before whom and about whom they dance.

No casualties have been reported, nor are expected.

"What do you think of the domestic relations of actors?" an interviewer asked Wilton Lackaye.

"I can best answer that by asking you what are the statistics of the domestic relations of plumbers?" countered the great Svengali. "Human nature is as human on the stage as off; no more, no less."

John Mason celebrated the close of "The Song of Songs" after its long tenure of the Stings Theater by taking a house party to his home, Mason Lodge, at Bayport, L. I. Irene Fenwick was among the guests.

Miss Fenwick began work last week upon a motion picture of "The Woman Next Door." That energetic young actress has a two-year contract for motion picture work, but wisely insisted upon a clause in her contract that the work should in no way interfere with, nor interrupt, her dramatic efforts. A very proper precaution, since she is to star next season.

Mr. and Mrs. Faversham are settled for the summer entirely to their liking at Nattituck, Long Island. Nattituck is a seashore point near Greenvale. Mr. Faversham has taken a house that he describes as amply and chiefly veranda. He has secured a half mile of waterfront on Long Island Sound. Also he is skipper of a boat which in grateful memory of his most recent vehicle he has named "The Hawk."

Lou Tellegen, having closed the play "Taking Chances," may take a little flyer into vaudeville or he may not. At all events he will go to Los Angeles in July to lend himself to motion picture energies for six weeks. Returning to New York in September he proposes to himself produce a play.

In these days of war, with European trips practically banned, actors and actresses are saying fervently: "Blessed be motion pictures." Blanche Bates will make short trips from her home at Ossining by way of recreation. Ruth Chatterton left on Thursday for a fortnight's tour of New York state and the Lake Champlain country.

Pauline Frederick will work with an energy that would shame a beaver all summer. Having finished the motion picture "Sold," she is engaged in that of "Zaza," which involves a journey to Quebec. "Zaza" completed she will plunge at once into the sinuous complexities of "Belladonna."

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Features

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TONIGHT ONLY

"YOU CAN'T ALWAYS TELL"
2-part drama.

SUNDAY AND MONDAY

"THE TRAIL OF THE UPPER YUKON"
2-part drama of the Frozen North.

"TRICKERY"

Society drama in two parts.

TUESDAY AND WEDNESDAY

"SHATTERED MEMORIES"

3-reel Civil War drama, featuring Robt. Lenard and Ella Hall.

"THE HOUSE OF A THOUSAND CANDLES"

2-part comedy feature.

"THE BLACK BOX"

Episode No. 9.

THURSDAY AND FRIDAY

"THE VALLEY OF SILENT MEN"

2-part drama.

"A MODERN ENOCH ARDEN"

3-part society drama.

SATURDAY ONLY

"SWINGING DOORS"

Featuring Murdock McQuarrie.

"LOVE AND SOUR NOTES"

L-KO Comedy, with Billie Ritchie.

MARY PICKFORD IN "THE DAWN OF A TOMORROW"

Mary Pickford adds another striking characterization to her notable repertoire of screen successes in the Famous Players Film Company's five-part adaptation of Frances Hodgson Burnett's great drama of optimism, "The Dawn of a Tomorrow," to be released on June 7th.

In this celebrated play, which gladdened the hearts of so many when created on the stage with Eleanor Robson, and the screen version of which will cheer as many thousands more, Mary Pickford portrays the weird and wonderful character of Glad, the beautiful and ragged girl of the London slums, whose unflinching faith and heroic courage even starvation and deadly peril are unable to quench. The delicacy of Miss Pickford's portrayal and the forceful symbolism woven about the drama

will undoubtedly make an unforgettable impression on the spectators.

How the ignorant little slum girl, by her beautiful faith in the mysterious power she but vaguely comprehends, is enabled to save her lover's life from the gallows, provides her benefactor with a new hope and meaning of life, and awakens his probable nephew to a better manhood, are vividly related in this sublime drama of human suffering and sacrifice, that brought to many despairing souls a new inspiration to bear the trials of today in the expectancy of tomorrow's dawn.

The scenes in the mission of the slums, in which Glad first becomes acquainted with God, are delineated in the inimitable manner that is Miss Pickford's own, and her acceptance of the belief in the Supreme is truly tender and sweet in its simple forcefulness.

OGDEN PAY ROLLS.

The payroll of Ogden amounts to more than two million dollars a month and it is still growing. The firm of John Seawright & Sons Co., alone, employs more than 300 well-paid men and women in its various manufacturing departments the year round. The Southern Pacific Railway pays 1,000 men each month.

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"THE ETERNAL CITY" at the Orpheum Tomorrow, Monday, Tuesday, Wednesday. This is the one big picture of the year—Coming direct from New York.



One of the Big Mob Strike Scenes in the 8-Reel Picture, "THE ETERNAL CITY."

"The Eternal City," Wonderful Film Play, for Orpheum Theater

American, New York City.

April 11, 1915.

The Famous Players' photo drama production of "The Eternal City" will begin an indefinite engagement at the Astor theatre tomorrow evening. This remarkable production is possibly the most pretentious and spectacular film that has ever been seen in New York, and it is expected that its presentation will create a furor along Broadway.

A company of the Famous Players Film company, the foremost feature film producing company in America, has arrived in Rome. They were there to accomplish a dramatic feat absolutely novel to all of them. Strictly legitimate artists, or established standing in their profession, they were all accustomed to immediate personal contact with audiences, night after night. By the terms of the contract which had brought them over seas, they would now act by day in the open streets of Rome, on the quays of the Tiber, about the gardens of the Vatican, around the Coliseum, inside the Castle of St. Angelo.

Their play was "The Eternal City," Hall Caine's vibrant, colorful tale, strictly forbidden by the Italian play censorship as being socialistic, incendiary and altogether dangerous. Secrecy must therefore be maintained. To get any sort of permit for any phase of their work, a magnificent hoax must be put up and filed with the Italian police system. An entire new drama must be constructed with a plot pleasing to conservative Italian ideals. This "fake" drama must be so devised as to fit plausibly every

scene in Hall Caine's forbidden romance.

There were scenes in "The Eternal City" requiring the use of the public squares in Rome filled with thousands of Socialists. These too, had to be accounted for in the proxy-drama. To the chief of police it must be made to appear that such scenes were meant to be illustrative of the wickedness and evil attending such assemblages.

After the drama had been written, filed and duly approved, the obstacles had hardly begun. In Rome were powerful photo-dramatic corporations, resentful of the intrusion—resentful that rank outsiders from America should impudently ask to stage a play amid scenes strictly forbidden to their own productions by the Italian governing corporations believed they knew of ways to thwart such impudence. One of them was the control of several thousand "supers" for just such mob scenes as were essential to "The Eternal City." When the Americans started to hire a mob they found each "super" for some strange reason, demanding 10 lire a day. The regular wage is 100.

Three days after the Americans arrived in Rome the terrible street car strikes broke out. "Now it is hopeless," moaned one of the American directors. "The government is sure to seal up every historical locality and put cordons of soldiers around it."

"It's an ill wind that blows no good. Let us wait and see," spoke up one of the other American directors. "At least

we can do without these registered professional 'supers.' They're much too well groomed anyhow. We'd have to costume each man of them to make him look the incendiary element of the Roman populace. Why can't we simply buy up the crowds of revolutionary street car strikers? They're out of work. Two lire a day ought to look good to them. And they're costumed already. We'll save doubly. We'll stop up the spigot while we plug up the bung hole.

"More than that! We'll hire some Italian actor to make actual Socialistic speeches to them. They'll forget they're earning two lire if we do that. It'll be a great jubilee. And while it's all happening before the camera some of us will be buying champagne and truffles for the Italian authorities and the chief of the guards somewhere around the corner."

That is how it came about that the mob scenes in "The Eternal City" are so Socialistic. They are actual photographs of scenes during the great strike, touched up by the presence in the foreground of Pauline Frederick or Thomas Holding or Fuller Mellich, who had come over seas determined each of them to prove to the world the invincibility of American ingenuity and American grit, in the producing of realistic motion pictures as in everything else.

The Famous Players' elaborate eight-reel photo spectacle of Hall Caine's novel and play, "The Eternal City," was presented by Daniel Frohman for the first time last night at the Astor theatre.—Advertisement.